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ABSTRACT

This guide for pronunciation practice is intended primarily for adult speakers of Cantonese who need to speak English in order to understand and be understood in a job outside the Cantonese-speaking community. It is not designed for the advanced student. This document provides a contrastive analysis between the sound systems of English and Cantonese, focusing on the sentence as a whole and then on vowel and consonant sounds. Suggestions are made for the application of contrastive analysis in teaching English, specifically in each of these three areas. A glossary of terms and a bibliography are provided. A discussion of lessons in English sounds follows, with an explanation of a teaching alphabet and general instructions for using sound drills. (VM)

ELEMENTARY ORAL ENGLISH FOR SPEAKERS OF CANTONESE

TEACHER'S GUIDE FOR PRONUNCIATION PRACTICE

CHINATOWN-NORTH BEACH COMMUNITY ENGLISH LANGUAGE CENTER
SAN FRANCISCO, CALIFORNIA

The Chinatown-North Beach Community English Language Center is a private non-profit corporation with the primary purpose of teaching English to Cantonese-speaking immigrants to the United States. The Center was established as a delegate agency of the San Francisco Economic Opportunity Council. It is presently operating under funds from the United States Department of Labor as a sub-contracting agency of the San Francisco Concentrated Employment Program.

The Teacher's Guide for Pronunciation Practice is the work of Anne Terrell, Senior Writer, C. Allen Tucker, Director of Education, and Mary Wong, Linguistic Informant and Translator. Two of the Center teachers, Lucy Yang and Darrold Smith, have assisted by noting special pronunciation features in both English and Cantonese.

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INTRODUCTION

When the Chinatown-North Beach English Language Center began to prepare materials to teach Cantonese speakers English, there were no contrastive analyses of English and Cantonese available. In fact, at that time, spring of 1966, a complete description of Cantonese was not available. As a result, the Center began its own research leading toward a description of Cantonese and the preparation of a contrastive analysis.

Since then, Teresa Cheng's description of Cantonese phonology has been published. The details of this description have been checked with the Cantonese speakers at the Center, students, employees and particularly the Center's linguistic informant Mary Wong, and from this a Contrastive Analysis of the Phonology of Standard Cantonese and English has been prepared for use by teachers of English. In checking the details of the description, dialect variations have been found, some of which cause special problems in learning English. However, it was decided that the basic analysis and lessons should go forward without waiting for the study of dialect variations. When the dialect study is completed, it will be published with any necessary special lessons. Some dialect notes are added to the description here, however.

The students of the Chinatown-North Beach English Language Center under the Concentrated Employment Program are adults, primarily immigrants from Hong Kong, who need English to better their economic condition. The Center's lessons, including the sound drills, have been planned around their urgent

need to comprehend English as it would be spoken in the employment open to them and to speak sufficient English intelligibly enough to get along on jobs outside the Cantonese-speaking community in San Francisco. It is planned that for students with professional skills or those whose jobs would require reading and writing English, these lessons would serve only as an introduction to more advanced study. For this reason, no work is included in areas which are not essential to making the speaker intelligible or in the more advanced areas, such as general rules for the placement of stress, for example. However, it is hoped that the Contrastive Analysis and the general discussion will be helpful to teachers of Cantonese speakers of all ages and circumstances and that they will find the sound drills useful as far as they go. It should be pointed out with respect to the instructions for doing the sound drills that the Center has the opportunity to provide instructions printed in Chinese to its students and that oral translation is available in the classroom situation. The teacher without these aids may well find much more exampling and modeling necessary than is suggested in the instructions.

In describing the sounds of English and Cantonese and discussing the problems of teaching English sounds to Cantonese speakers, language familiar to the teacher of English has been used primarily rather than technical linguistic terms. In some instances, however, the use of non-technical language would have required too much additional verbage and here technical usage has been employed. Therefore a glossary is included which it is hoped will enable even teachers not trained in Teaching English as a Second Language to make use of this material.

PART I

A CONTRASTIVE ANALYSIS OF THE DIFFERENCES BETWEEN THE CANTONESE AND THE ENGLISH SOUND SYSTEMS

A. The Sound of the Sentence

Without a doubt, the most important English sound habit for the non-native speaker to acquire is the intonation pattern of the sentence. Native speakers themselves are generally not conscious of the role of the intonation pattern in conveying meaning in English. The non-native speaker who can produce all of the individual vowels and consonants of English correctly will still not be understood if his intonation pattern is not English, whereas the non-native speaker who uses an English intonation pattern can be understood even if many of his consonant and vowel sounds are not those of English. The non-native student of English cannot be expected to grasp the importance of the sentence intonation just from listening to English, nor to learn English sentence intonation merely by repeating if the intonation pattern he is to learn is not specifically pointed out to him.

While factors of loudness (stress) and duration (length) contribute to the overall sentence intonation pattern, the feature easiest to describe in pointing out sentence intonation is pitch when differentiating between English and Cantonese. In English, pitch is a suprasegmental feature and the pitch levels attach to an entire utterance, which may be a sentence or a part thereof. Each grammatical pattern has a pattern of distinctive pitch levels that normally attaches to it and this remains the same regardless of the words

that are used in the structure. The contributions of stress and length serve to emphasize the distinctiveness of the pattern since the greatest stress is on the syllable with the highest pitch in any pattern and this syllable also has the greatest length. These pitch levels can have their relative positions in the structure altered within certain limits, but to alter the usual pattern immediately implies a difference in meaning or in emphasis because of the alteration. So important is this whole utterance pattern that when an individual word is uttered (either cited or used in the context of connected discourse), a whole utterance pattern attaches to it.

In Cantonese, on the other hand, pitch is segmental. Each syllable has its distinctive pitch level(s) which is an essential factor in the determination of meaning. The pitch levels are learned as the word is learned as an intrinsic part of the word and these remain the same no matter where the word occurs in an utterance. While there is phrase or sentence intonation superimposed on these word pitches in some instances, changing the absolute pitch, the pitch levels remain the same in relationship to each other.

Examples of the difference in intonation are as follows

Cantonese		English
ma˧ ma˥˧	= Mother	
ma˨˩	= scold	
ma˧˥	= horse	
ma˥˧	= a question word	
'Mother scolds the horse.'		Mother scolds the horse.
ma ma ma ma		
˧ ˥˧ ˨˩ ˧˥		
'The horse scolds Mother.'		The horse scolds Mother.
ma ma ma ma		
˧˥ ˨˩ ˧ ˥˧		
'Is Mother scolding the horse?'		Is Mother scolding the horse?
ma ma ma ma ma		
˧ ˥˧ ˨˩ ˧˥ ˥˧		
'Is the horse scolding Mother?'		Is the horse scolding Mother?
ma ma ma ma ma		
˧˥ ˨˩ ˧ ˥˧ ˥˧		

Given the background of Cantonese intonation, it is obvious that unless the difference in the English intonation pattern is specifically pointed out to the student, his natural tendency will be to learn the intonation level at which he first hears a new word as a part of that word, whether it be the word in an utterance or an individual citation.

Another important difference in the sound of the sentence is the difference in rhythm. English has stress timing. This means that there is always approximately the same duration of time between primary stresses in any connected discourse. The syllable with primary stress is the loudest, longest and highest pitched syllable in any utterance. Of course, because of content and grammatical requirements, the number and length of words, and therefore syllables, will vary between primary stresses. Regardless of the

number of syllables the same time elapses, and this is accomplished by reduction, elision or running together of syllables to get more syllables in, or lengthening syllables when there are very few. Even more important than this is the fact that there can be only one primary stress in a breath group (the portion of connected speech between two pauses for breath). The remainder of the words in any breath gr ıp must have the stresses that are primary when the word is said alon reduced to secondary, and any secondary stresses disappear (or go to tertiary if one takes account of that many stresses). As a result, any single word in context may sound very different from the same word spoken by itself, with full stress and whole utterance intonation, and it may also sound different in another context.

Cantonese sentence rhythm is based on syllable timing. The relative length of any syllable is intrinsic to it and remains the same in any utterance. Of course, in faster speech the physical duration of the syllable is shorter than in slower speech, but the relationship of the duration of that syllable to the duration of the syllables surrounding it remains the same. Since most Cantonese words (1) are monosyllabic, the words in a Cantonese sentence are singularly discrete. While there is no pause for breath between the words in a given breath group and while there is some reduction of sounds in combination and some running together of words otherwise found separately within the Cantonese system, the overall impression is one of separate syllables (2).

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(1) There has been considerable difference of opinion over what to call a word in Cantonese. We will consider any syllable, or combination of syllables, which can stand alone in an utterance a 'word'. This means that some combinations of syllables sometimes considered two words (often because of the writing system) will here be considered a single word.

(2) Sentence stress in Cantonese has not yet been studied so that its effect on syllable duration is unknown.

It should be noted that both English and Cantonese require that the pauses for breath come in grammatically determined places. In both languages the average duration of time of a breath group remains the same at all times. As a result, the number of syllables in a breath group is bound to vary. English maintains the same pitch, duration and loudness for the syllable with primary stress in every breath group, reducing or increasing stress, duration, and actual individual sounds uttered in all the other syllables to permit this. Cantonese, on the other hand, maintains the same sound relationships, particularly pitch and duration, between all the syllables whether the whole is said faster or slower.

If the Cantonese-speaking student learns English words only as separate entities with item stress and whole utterance intonation, he will not be able to recognize them in a typical English utterance because they simply will not sound the same. Whether or not he is ever able to achieve the correct production of English sound on this level of maintaining the primary stress features and accommodating the rest to them, he must learn to comprehend English utterances spoken in this fashion.

B. The Vowel Sounds

The sound features which are distinctive to the sound of the sentence, stress, pitch and duration of the syllable, are carried by the vocalic sounds in each syllable, that is, by the vowels and sometimes, as in both Cantonese and English, by vocalic nasals and laterals. Obviously vowel sounds are the next in importance in teaching Cantonese speakers to comprehend and to speak English.

While it is customary in language teaching to build on what is similar in the two languages, if these similarities are more apparent than real, or if similar sounds are found only in different contexts, then building upon similarities may be more confusing than useful. The contrastive phonemic chart of English and Cantonese vowels shows some apparent similarities, but, if the phonetic details are examined, very real differences appear. Therefore, both phonemes and their phones are given on the following contrastive chart. The restrictions on the occurrence of the Cantonese vowels make the differences even greater.

English and Cantonese Vowel Phonemes and their Phones

Front			Central		Back	
English	Cantonese		E	C	English	Cantonese
Unrounded	Unrounded	Rounded	Unrounded		Rounded	
/i/ [iʸ]	/i/-[i˖] \ [I]	/ü/ [ü˖]			/u/ [uʷ]	/u/-[u˖] \ [U]
/I/ [I]	/e/-[e]*	/ö/-[ö]	/ə/ and /ɤ/-		/U/ [U]	/o/-[o]**
/e/ [eⁱ]				/ə/-[ə]	/o/ [oᵘ]	
/E/ [E]	[ɛ˖]	[œ˖]			/ɔ/ [ɔʷ]	/ɔ/-[ɔ˖]
/æ/ [æ˖]						
			/a/-[a]	/a/-[a˖]		

*Found only in [ei]

**Found only in [ou]

Note that the dipthongization of the English tense vowels is shown as a diacritic since the amount of dipthongization varies with stress and according to dialect. /ə/ and /ɤ/ are shown as phonemes only because they represent approximations of possible mid-central sounds.

Dialect Note: Seyiap seems to lack the Cantonese front rounded vowels. This is presently being checked, together with the substitutions that occur.

CHART I

In Cantonese vowel length is predictable, the tense vowels always being long and the lax always short. In English, however, vowel length depends upon utterance and item stress.

Note that in English /i/ and /e/ pattern together as front, tense vowels and /I/ and /E/ as front lax vowels. In Cantonese [i] and [e] are the long, tense allophones and [I] and [e] the short, lax ones. However, [I] and [ɛ] occur in the same environments, but [i] and [e] do not. [e] and [o] pattern similarly in Cantonese, as they do in English but for different reasons. Cantonese back vowels [u] and [o] are dissimilar with respect to tenseness, where the English vowels are both tense.

Perhaps the easiest way to show the restrictions on the occurrence of Cantonese vowels is to give a phonetic chart of which sounds (vowel or consonant) may occur immediately following each vowel sound. There are further, still more detailed, restrictions on which sounds may come before each vowel and on the tones with which each vowel can occur. This chart should serve alone, however, to indicate how restricted the occurrence of of each Cantonese vowel is.

Only Permissible Following Sounds

	Ø*	-i	-u	(-U)	-m	-n	-ŋ	-p	-t	-k
Vowels										
a	+**	+	+		+	+	+	+	+	+
ə		+	+		+	+	+	+	+	+
ɛ							+			+
e		+								
œ	+						+			+
ɵ				(ɵd')		+			+	
ɔ	+	+				+	+		+	+
o			+							
i	+		+		+	+		+	+	
I							+			+
u	+	+				+			+	
U							+			+
ü	+					+			+	

*indicates that the vowel may be the final sound of the syllable.

**indicates that this occurrence is permissible.

CHART II (1)

Of course, in English any vowel may be followed by most consonants and by several other vowels, and restrictions on preceeding consonants are limited to /ŋ/ initial. It is obvious that if English vowels sounds are taught as "the same as" similar Cantonese sounds, the Cantonese speaker will have a great deal of difficulty producing them in the almost unrestricted English environments. Teaching the English vowel system as a completely new system of sounds will not by any means completely overcome this difficulty, but it should help to relieve it.

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(1) From Teresa Cheng, The Phonological System of Cantonese.

C. The Consonant Sounds

English and Cantonese Phonemes and their Phones

	Bilabial		Labio-dental		Dental		Alveo-palatal		Palatal		Velar			Glottal	
	E	C	E	C	E	C	E	C	E	C	E	C		E	C
Stops: Voiceless	[p^h] p [p]	[p^r] p [p^7] & p^h					[t^h] t [t]	[t^r] t [t^7] & t^h			[k^h] k [k]	[k^w] k[k^r] [k^7]	[k^{hw}] & k [k^h]	[ʔ]	ʔ
Voiced	b						d				g				
Fricatives: Voiceless			f	f	θ		s	s [s] [ʃ]	ʃ					h	h
Voiced			v		ð		z		ʒ						
Affricates: Voiceless								ts & t^hs	tʃ						
Voiced									dʒ						
Nasals:	m	m					n	n					ŋ		ŋ
Laterals:							l/r	l							
Semi-vowels:	w	w							y	y					

Cantonese Dialect and Idiolect Notes:

1. Some dialects seem to lack the /w/, having a /v/ instead. In some speakers the /f/ is a bilabial /ɸ/.

2. Some speakers have a dental series /s/, /ts/, and /t^hs/. According to Cheng this is a carry-over from a once prestigious 'educated' speech. It is seldom found in younger speakers.

3. Cantonese /n/ and /l/. Within standard Cantonese itself, all words with either initial /l/ or /n/ are spoken with /n/ initially, or all words are spoken with /l/ initially, or the two sounds are in free variation, or some speakers maintain the distinction between the two sounds (this distinction is historical). In the schools in which Cantonese is used as the teaching language, no attempt is made to enforce conformity in saying these words, for this /n/ and /l/ confusion is so much a part of the language that it causes no difficulty in understanding among Cantonese speakers, no matter which form the speaker himself uses.

CHART III

English Consonants Not Found in Cantonese: Cantonese does not have voiced consonants as does English. Fortunately, however, the unaspirated released stops and affricate found initially in Cantonese ([pʳ], [tʳ], [kʳ] and [tsʳ]) sound to the English hearer like the voiced English consonants ([ts] like [dʒ]) and the Cantonese hear the voiced English consonants as their unaspirated consonants so that voicing need only be taught for /f/, /s/, and /ʃ/. Cantonese does not have the fricatives /θ/ and /ð/ or any approximations of these sounds.

Cantonese lacks an /r/ sound. When a Cantonese speaker tries to produce an /r/, the English speaker hears what he has produced as an /l/ and it has been assumed that the Cantonese speaker hears an /l/ for an /r/ from this. However, the Cantonese speakers who use /n/ instead of /l/ (see Note 3 to Chart III) never produce an /n/ for an English /r/, producing instead a sound that seems to the English hearer to be /l/. For this reason, it is obvious that the Cantonese speaker does not hear /l/ for /r/.

Differences in Occurrences and Production of Cantonese and English Sounds: The Cantonese allophone [ʃ] occurs only before the Cantonese front rounded vowels (1) and so would not naturally be used by a Cantonese speaker before any English vowel. It must be taught, therefore, as a new sound. The Cantonese [s] and [ʃ] are both made with the blade of the tongue rather than the tip. This causes no problems when these consonants precede a vowel, as they always do in Cantonese, but it makes certain English consonant clusters more difficult for the Cantonese speaker to produce and is difficult for him after back vowels.

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(1) The amount of lip rounding and grooving of the tongue varies with the speaker before the front rounded vowels, but, except in the dialect which lacks these vowels, there is always a perceptible difference in the consonant here.

The Cantonese /w/ occurs only before back and central vowels and the [ɪ] allophone of /i/, which itself occurs only before /ŋ/ and /k/. Therefore the Cantonese speaker must learn to produce the /w/ before all the front vowels.

The only consonants which occur after a vowel in syllable final position in Cantonese are the nasals and the unreleased, unaspirated stops, [p˺], [t˺], [k˺], so that it is very difficult for a Cantonese to end a syllable with any other consonant. In addition, since the stop consonants are not released when they occur finally, they are practically inaudible to the English speaking listener. When these unreleased stops follow a short vowel, the combination of shortness, the tone with which this occurs and the lack of release sounds to English ears like a final glottal stop [ʔ]. The Cantonese speaker must, therefore, learn to end syllables with consonants and to release these consonants, especially after short vowels.

D. The Syllabic Structure

The syllabic structure in Cantonese is limited to

$$C_1(V_1)\ V_2\left(\begin{Bmatrix} V_3 \\ C_2 \end{Bmatrix}\right)$$

(Parentheses here indicate that the item may or may not be present)

C_1 may be $\emptyset$. V_1 and V_3 can only be /i/ or /u/ and V_1 is, in fact, only an on-glide. C_2 can only be /m/, /n/, /ŋ/ or [p˺], [t˺], or [k˺].

It will be noted immediately that there are no consonant clusters in Cantonese . Even given a combination of syllables, one ending in a consonant and the next beginning in one, the restrictions on Cantonese final consonants, the fact that the final stops are unreleased, and the pause between syllables in most contexts mean that nothing resembling an English consonant cluster would be produced.

It should also be noted that Cantonese can only have either a final vowel or a final consonant. This means that once a Cantonese speaker has learned to add English final consonants it is difficult for him to add one after a diphthong, since this combination of two vowels so closely resembles his V_1V_3 alternative.

PART II

SUGGESTIONS FOR APPLICATION OF THE CONTRASTIVE ANALYSIS IN TEACHING ENGLISH

Introduction

In dealing with the problem of teaching English sounds to Cantonese speakers, the first and perhaps most important thing to bear in mind is that the Cantonese speaker needs as much practice in hearing the new sounds as he does in producing them. The phenomenon of hearing what one expected the speaker to say instead of what he did say is common to all of us. In the same way that the hearer fits the actual sounds into his anticipation, a native speaker of one language fits the sounds of a new language into the sounds that he is accustomed to hearing, and so often fails to recognize their newness.

Next in importance is to determine how much emphasis is going to be placed on what parts of the whole English sound system. For the student ever to sound like a native speaker, of course, the whole system would have to be taught with equal emphasis, though not necessarily equal emphasis on all parts of the system at the same time. However the time which the student has to devote to learning the language does not always permit this, and then, in determining what to emphasize, the needs and motivation of the student, as well as the time that can be alloted to the lessons, must be considered.

For younger children, who take readily to learning new sounds and who have years in which to practice making the sounds which are introduced,

certainly there is no reason not to teach the whole system. The argument that they also need time spent on the whole grammatical system and vocabulary, so that they may go on with their school work, may be answered by the fact that they are equally adept at building their vocabulary from the conversations surrounding them and in internalizing basic structures and building on them themselves. Further in many instances they will continue to be given grammatical and vocabulary instruction in the standard school curriculum. With older boys and girls the argument that they need immediate grammar and vocabulary for use in their content courses is to be given greater consideration for the time within which they must take their place in the economic life of our society is much shorter. However the teacher must also consider the psychological effects on these students of the inability to speak English which is acceptable to their peers. Non-English speaking college students, on the other hand, need emphasis on comprehension of spoken English so that they can gain as much as possible from their other college work and the production of natural-sounding English should be much less important.

Adult students who are learning English for economic reasons are pressed by a necessity to learn as much English as possible as quickly as possible. While they cannot be allowed to leave the classroom unable to speak intelligible English or to comprehend a native speaker's colloquial English, some of the refinements of traditionally correct English are surely unnecessary and drill on these would mean reducing learning time for other more essential skills. The adult learner, particularly one whose schooling was limited and took place some years before his language training, finds it very difficult to learn a new sound system. For this reason, and given the urgency under which he learns, it seems better to emphasize only the most essential aspects of the new sound system. Unfortunately for the Cantonese speaker

learning English the whole system is so new that this still means most of the system. However, it would seem unnecessary to insist that the student learn to produce the reduced English sentence, particularly difficult if he has had had some previous training in written English, if he has learned to comprehend it. Even though the use of /tʰ/ and /t/ for /θ/ and /ð/ has parallels to sub-standard English, he will not be unintelligible in this usage and this is, to a lesser extent, true of his failure to produce final consonants and his producing consonant clusters with a vowel inserted between the consonants.

A. Teaching the Sound of the Sentence

Students from Head Start to Adult School learn more from what the teacher demonstrates than from what the teacher says. If the teacher says that the sound of the sentence is the most important sound to learn and then teaches individual sounds first, the student will not believe what the teacher says any more than he will believe in the importance of the structure of the sentence if individual vocabulary items are taught first.

The Intonation Pattern: Since traditionally Cantonese is described in terms of high and low tones, it is sometimes assumed that the Cantonese student will be able to distinguish high and low pitches in English easily. It is true that he is accustomed to listening for and reproducing pitch, but pitch of individual items, not of a whole utterance. As for which pitch is high and which low, his guess is no better than the native English speaker's (1). The traditional marking of English intonation (illustrated in the example on Page 3) does, however, serve as a model so that the student knows what to aim for and has the further advantage that it can also be illustrated with hand gestures. It must be emphasized here, however, that if the teacher is not absolutely sure that his oral model of a sentence is exactly the same as the illustration, he should model for repetition without either a pictured or gestured illustration. (He should also remember to reverse his hand gesture so that it matches the board drawing and goes left to right for the students, not for himself.) Further, the teacher must be sure, especially in the

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(1) In experiments carried out at the Center Cantonese speakers and English speakers were equally inconsistent in marking pitch as high or low, etc., on both English and Tai sentences. Cantonese speakers did seem to be able to mark changes in pitch more consistently, however, even though there was equal inconsistency in identifying the new pitch.

beginning lessons, that his model remains the same on each repetition. He should tape himself to make sure he can do this and if he finds he cannot, he should make a practice of taping his first model and replaying the tape instead of repeating.

Intonation practice should be introduced in the first lesson and continued through the last. With each grammatical structure introduced, the intonation most commonly used with that structure should be introduced at the same time and practiced as an intrinsic part of it. It is fortunate that a convenient pattern exists for introducing the whole utterance intonation in the first lesson. The Cantonese speaker needs to practice saying his name in English rather than Chinese order (Wing-Kong Wong rather than Wong Wing-Kong) and this utterance in response to 'What's your name?' requires the most common whole utterance intonation. Also the generally monosyllabic last name lends itself to practice of a high to low pitch glide which is difficult for Cantonese speakers since the falling tones in their language never fall so far. The shifts in the intonation pattern indicating differences in emphasis or meaning must be left until a very advanced stage of mastery of the structure for there are complex semantic and grammatical factors governing these shifts.

Stress Reduction and Pitch Variations: Since most individual vocabulary items are first practiced in the Identification Sentence (for example, 'That's a book','This is a pencil.'), they will tend to have the same stresses (except in three syllable words) as in individual citation. This perhaps causes less confusion for the student in starting out, and the teacher should be careful in introducing the item or drilling it alone to model the utterance final intonation rather than the list intonation it is so easy to fall into in citing a number of individual items. As soon as three syllable words are

introduced, and the combination of items with 'and' which soon becomes necessary to teach plural forms, the student will have the opportunity to practice reduced stresses in the Identification Sentence. He will probably have an even earlier opportunity to practice a different pitch on the item if the introduction of the Yes/No Question structure ('Is that a book?') closely follows drill on the Identification Sentence.

Elision of Syllables and Running Together of Words: While the general rule in teaching spoken English is that the classroom model must always be English as it is spoken on the street, there are some instances where, in introducing new English material to a Cantonese speaker, the specific difficulties of the Cantonese speaker make it expedient to set aside the general rule temporarily. In introducing the basic sentence structures of English it seems best, for two reasons, to model and teach the full, unelided form of the 'to be' verb and words as distinct entities rather than run-together first. One reason is that relationships of grammatical structures, which should be taught to aid the student in internalizing the "rules", can be more readily illustrated by, and grasped from, the full form of the verb. For example, 'Is it a book?' is more obviously related to 'It is a book.' than to 'It's a book.' The second reason is that the elision of the verb and the running together of words often results in consonant clusters. Examples are the /ts/ of 'It's a book.', the /tsð/ of 'What's this?' and the /sp/ of 'these pencils'. Since consonant clusters do not occur in Cantoneses, they are difficult for the student to hear, and he often hears and reproduces only one item of the cluster. As a result, he will appear, in the case of some consonant clusters, to be omitting an essential grammatical item, as in saying only the /t/ or

only the /s/ of 'It's a book.' It is true that in the case of the examples given, not only does elision or running together result in a consonant cluster, but there is sound change, i.e. from /ItIz ə bUk/ to /Its ə bUk/ and from /ðiz pEnsIlz/ to /ðispEnsIlz/. It is also true that some students, particularly those who have had some previous work in written English or those who must emphasize the written form in their studies, may never learn to produce the elided or run-together form of the sentence themselves. However, it is important that all the consonant sounds in a cluster be heard by the student and easier to point out a change in sound if the student can hear the right number of sounds in the first place. Secondly, no matter how 'foreign' the student who does not use elision or running together may sound in his speech, he will be more easily understood that the student who has never learned to produce certain elements of a structure because he could not hear them when the structure was modeled. Therefore the full form of the verb should be taught first when introducing a new structure and the words spoken as distinct entities, and the reduced form can be taught after the pattern is mastered. It cannot be over-emphasized, though, that once the reduced form of any structure has been introduced it should always be the form modelled, and the students must be given ample opportunity to practice listening to and comprehending spoken English using the reduced and run-together forms in the sentence. However, in teaching the combinations produced in running together of words and the elision of the verb, the teacher must be sure that the form being taught is made clear to the student. Otherwise, confusions, such as that between the elided form of 'is' and the plural form of words or between 'they're' and 'there', are apt to arise. Of course, as

the students advance in their ability both to hear colloquial spoken English and to make their own inferences about structural relationships, it will be possible to introduce the reduced patterns from the start.

B. Teaching the Vowel Sounds

An indicated in the Analysis, the English vowel system should be taught as an entirely new system rather than teaching around similarities to Cantonese vowels. The combination of the progression of the vowel production along easily illustrated points of articulation and the rather obvious muscular changes in the production of the tense and then the lax vowels makes the production of the individual sounds possible of illustration in the classroom so that the teacher does not have to rely completely upon the student's ability to imitate sound. The usual triangular model can be drawn on the board to show the relative positions of the points of articulation of each vowel.

	Front of mouth	Center	back of mouth
high	i ɪ	ɔɨɐ	u ʊ
mid	e ɛ		o
	æ		ɔ
low		a	

(1)

The tense and lax differentiations can be illustrated by exaggeration of the mouth and lip muscle movements as the sounds are modeled. Production of the tense vowels (/i/, /e/, /æ/, /u/, /o/ and /ɔ/) with good muscle tension makes the production of the diphthongization of the vowel automatic as the tension is released. If the teacher models tense vowels and a reminding gesture of a clenched fist, with a limp hand for the lax vowels, these gestures can later

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(1) It is suggested that simple identification of the points of the triangle is less confusing than a detailed diagram of the mouth.

be used as reminders as the students practice on the vowels. With speakers of some Cantonese dialects the lip rounding for the English back vowels may also have to be taught. (2)

The individual vowel sounds do not constitute the major problem in teaching vowels. It becomes fairly easy for the Cantonese student to identify and produce these individually quite early. The problem lies in hearing and producing the vowels in environments in which a similar vowel is impossible in Cantonese. Discrimination drills have been the conventional method of dealing with this problem. However, discrimination drills bring to the fore the confusing similarities between English and Cantonese vowels by presenting the vowels in <u>just</u> the contexts in which they may be confused. Therefore, it may be more useful to have drills first that enable the students both to hear and say the English vowels in all possible consonant environments. An example of this type of drill is given below. When the students are successful in these drills, the conventional discrimination drills can be introduced, using words that are common enough that the students are apt to encounter them and so need the practice in distinguishing between them.

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(2) The possible absence of lip-rounding in some dialects is presently being studied.

Drill on /i/ - Model for repetition and post-model across columns and then down. (3)

/ki/	/i/	/in/	/kin/	(keen)
/si/	/i/	/ik/	/sik/	(seek)
/pi/	/i/	/il/	/pil/	(peel)
/ti/	/i/	/iz/	/tiz/	(tease)
/li/	/i/	/ip/	/lip/	(leap)
/fi/	/i/	/it/	/fit/	(feet)
/li/	/i/	/id/	/lid/	(lead)
/bi/	/i/	/if/	/bif/	(beef)
/si/	/i/	/ij/	/sig/	(siege)
/ti/	/i/	/im/	/tim/	(team)
/pi/	/i/	/i /	/pi /	(peer)
/li/	/i/	/iv/	/liv/	(leave)

Other vowel difficulties which require special drill are the lax vowels in a long syllable as all lax vowels are short in Cantonese and the utterance final high to low pitch glide down through a single syllable containing a long vowel (tense or lax), a diphthong or a vowel plus syllabic nasal. Words with item stress on a lax vowel syllable can be drilled alone for the first problem and also in the utterance final position. Many of the Cantonese last names provide a good starting drill for the second problem (Wong, Woo, Lee, etc., but Ng will be a test of the teacher as well as the student). As has been stated, Cantonese has two falling tones, but the longest 'fall' found is high pitch to middle pitch. The tendency of the student when faced with the high to low pitch glide will be to produce a short high pitched syllable 'Wo' (often ended by a glottal stop) and then a low pitched syllable 'ng'. The fact that the Cantonese speaker's nasals (the only consonants with which names can end) can be syllabic increases this tendency. Much practice is

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(3) Whether you drill only words actually found in English or all possible combinations of consonants before and after each vowel (which may well come up in syllables of longer words) will probably depend on how insistent your students are on finding out, either from you or from friends, the meaning of all words drilled.

required to obtain a good glide and a hand gesture exaggerating the glide may be helpful (remember teacher's right to left to keep it left to right for the students). In a high to low pitch final shift, the Cantonese speaker may also make the high pitched syllable too short (again possibly with a glottal stop ending) and some practice may be needed here as well.

C. Teaching the Consonant Sounds

The Cantonese do not have /w/ before front vowels except the [ɪ] allophone and the students need practice in producing it before all the front vowels. The lip rounding of the /w/ sound should be emphasized in modeling the words.

As mentioned in the Analysis, the Cantonese [ʃ] is an allophone of /s/ whereas the /s/ and /ʃ/ constitute a split in English. Here, again, it appears to be better to practice hearing and saying the /ʃ/ sound by itself initially and finally before introducing /s/ - /ʃ/ discrimination drills. These latter may, in fact, not be necessary if the /ʃ/ has been well practiced. It is, of course, useless to instruct the students to produce the initial sound in their word for 'book', for example, for because the /ʃ/ is an allophone they do not hear it as any different from /s/. The Cantonese do use the "Sh" signal for "Be quiet!" and this can be used for illustration. In addition, many Cantonese speakers who have learned to speak Mandarin use an [ʃ] for the Mandarin retroflex /ʂ/ sound. If the students have learned Mandarin, the similarity of sound of the Mandarin /ʂ/ can be pointed out.

Observation of students in various stages of learning English indicates that Cantonese students themselves come to use the tip of the tongue, rather than the blade, to produce the /s/ and /ʃ/ sounds where English environments require it. This is admittedly an accomplishment of rather advanced students of English. However, with students who are not students of linguistics it may well be better to practice the /s/ and /ʃ/ in these environments, working toward a gradual acquisition of the English manner of articulation for /s/ and /ʃ/, than to confuse the students by asking them to charge their tongue position to make the /s/ and /ʃ/ sounds.

For those students with any form of the Cantonese lack of discrimination between /n/ and /l/, the only solution seems to be discrimination drills. This can be more easily accomplished if these students can be classified and taught separately from students who discriminate between /n/ and /l/. However, even the least linguistically sophisticated of Cantonese students recognize this as causing differences in speech between Cantonese speakers and so will understand the necessity for these drills.

In teaching the Cantonese speaker to produce an /r/ sound it should be remembered that there is not a single /r/ sound in English. The /r/ before a vowel is always the same, but after the vowel not only does the /r/ sound vary but in each case it alters the sound of the preceding vowel. However, the /r/ after a vowel with the attendant coloration of the vowel does not occur in the speech of many American speakers of English or in the English spoken in Hong Kong. Instead the vowel is lengthened as in the sentence /pa·kyə ka· Inha·və·dya·d/. Where the /ɝ/ follows a vowel in General American, as in 'here' - /hiɝ/, this results in a vowel plus /ə/ in the dialect - /hiə/, with the vowel long if there is stress, 'Come here!' - /cəmhiə/. Since this is an acceptable variant in American speech and familiar to those Cantonese speakers who become accustomed to British speech in Hong Kong and is much easier for Cantonese speakers to produce, it seems unnecessary to insist upon requiring the General American /r/ after the vowel. Of course, a great many teachers will not normally produce the dialect form in their models, but they should accept the student's production of the form, and if the students notice the difference, the existence of an acceptable variant in American speech can be explained. If the students prefer to attempt the General

American form of the sound, they should not be discouraged. The variation in sound after the different vowel sounds should be pointed out and modeled for repetition as should the fact that a great many V+r combinations in English spelling are, in fact, the single /ɝ/ sound.

Initial /r/, alone or in clusters, must, of course, be taught. Use of the /r/ - /l/ discrimination drills assumes that the student does not hear the difference in sound, but the fact that /n/ is never produced for /r/ indicates that he does. The sounds are, of course, somewhat similar in the manner of their production and the drills, once again, seem to make instruction more difficult for it seems logical that the student would be much more apt to be able to produce a clear /r/ if it were not coupled with the production of just the sound it is liable to be confused with. Use of /Er/ for initial /r/ in drills practicing the production of initial /r/ words, gradually dropping the /E/, seems to enable the students to produce a clear /r/ sound, but a great deal of practice is needed.

The Cantonese speaker must learn to voice the /f/ and the /s/ to produce /v/ and /z/. He can also learn to voice the /ʃ/ to produce /ʒ/ after he has learned to produce /ʃ/. Of the three sounds, the /z/ is most important to learn to produce since there are many /s/ - /z/ minimal pairs. One way to learn to produce a voiced sound from the voiceless is to produce the voiceless sound and then begin to make a vowel sound while still producing the voiceless consonant. Production of a vowel requires voicing and the simultaneous production of a vowel and a voiceless consonant will produce a voiced consonant. The best vowel to use is probably /ə/ since this requires the least effort to produce of itself. An example of this is beginning with the hissing sound of voiceless /s/ which can be carried on quite a while then simultaneously making a /ə/ to give /z/ so that one has /sssssəzzz/. After considerable practice

on the voiceless through voiced consonant continuum, hopefully the student will be able to produce the two sounds separately because he has gained some conscious control of the voicing process rather than been told to move his vocal chords. Then discrimination drills may be useful. As stated previously, the Cantonese unaspirated stops and affricate will serve for the English voiced stops and affricate in initial position and since these cannot be produced in a continuum because of the nature of their production as can the fricatives, probably it is best to accept this substitution of the Cantonese sounds. In final position, these sounds figure into the whole problem of the Cantonese speaker learning to produce English final consonants.

The Cantonese speaker has to learn to hear and to produce all the final consonants except the nasals. While his language also has final unaspirated, voiceless stops, since these are also unreleased they are so different from English final consonants that the English final voiced stops had better be learned as a new set of sounds. With respect to the consonant sounds which the Cantonese speaker can produce fairly easily, that is the voiceless consonants found in Cantonese other than the stops, hearing and producing these sounds in a final position is a matter of constant practice. The drills for the vowels in all possible syllabic combinations can be used for this purpose if the teacher is careful to correct only for the sound (final consonant or vowel) being drilled at the moment.

When the student is practicing the new consonants he must learn to produce - /ʃ/, /v/, /z/ and /ʒ/ - he should practice hearing and saying them in final as well as initial position. They will be more difficult for him in the final position than in the initial simply because he is not used to producing consonants here, but they are best learned at once as occurring in both positions.

The final consonant sounds with which the students will have the most difficulty are the stops and affricate, voiceless and voiced. Since the voiceless stops are not aspirated when they occur in final position and since the students are unused to hearing them, they will be difficult for the students to hear in this position. On the other hand, since the voiced stops and affricate are released in final position, as they are not in Cantonese, they will sound to the student like a stop plus a vowel (i.e., 'egg' /Eg/ will sound like /Egə/) if the release is emphasized and he will produce them in this way. For this reason, it seems best to practice release of stops and the affricate on the voiceless stops and affricate first since release can be stressed here without continuance of a vowel sound beyond termination of the consonantal feature, and then move to the voiced stops. It might also be useful to first introduce the items to be drilled in a context where they occur before an item beginning with a vowel which in English calls naturally for a running together of the items. This will enable the Cantonese speaker to hear the consonant clearly before he tries to hear it in final position, first not followed by another sound, and finally followed by another consonant.

In drilling final consonants the finals that result from morphological changes must not be forgotten. The final /z/ and /Iz/ of the plural and possessives and the final /d/ and /Id/ of the past tense forms are among the most important finals for the student to learn to hear and produce because they are essential to meaning changes. The final /s/ and /t/ of these grammatical categories, of course, always form consonant clusters.

Consonant clusters never occur in Cantonese and are so prevalent in English that it is essential that Cantonese speakers be taught first to hear them and then to produce them. Some consonant clusters cause more difficulty

than others, primarily because they contain consonants also difficult in themselves. A final cluster consisting of a nasal followed by a stop is difficult because of the difficulty of the final stop, but once the Cantonese speaker learns to produce the final stop there is no probiem, probably because he is really making the nasal syllabic. An /r/ preceding a final consonant need only cause final consonant difficulty ii the production of the /r/ is insisted on. The fricatives plus a final stop again seem only to be difficult because of the final stop problem, but the /l/ before a consonant in final position needs a great deal of practice. The affricates /tʃ/ and /dʒ/ have a tendency to become just the fricative part of the combined sound before final stops. Initial consonant clusters again are more difficult as the consonants they contain are more difficult for the Cantonese speaker to produce, but they seem also on the whole to cause more difficulty, perhaps because they tend to have less emphasis in connected discourse.

The first difficulty for the Cantonese speaking student is to hear each of the consonants in a cluster. He tends to hear only one, and of course will try to produce only the one that he hears. Therefore, just as connected discourse is first drilled as distinct words so that the individual elements will be heard and so learned by the student, consonant clusters can first be presented broken up by epenthetic vowels, that is a barely minimal vowel sound between each consonant of the cluster as in /sᵊtᵊrit/ instead of /strit/ for 'street'. Again this is non-English, but it serves the purpose of enabling the student to hear and learn to produce each sound in the cluster. The alternative often is that the student makes a word a part of his vocabulary without one of the consonants of the cluster and must unlearn this to learn the word correctly, which is one of the things that makes it so difficult to

teach students who have picked up some English. As the student produces the clusters correctly with the epenthetic vowel, his production can be speeded up to the point where the vowel has to disappear. However, whenever a new word is introduced and the student's repetition indicates an element of a consonant cluster has not been heard, the new word should be modeled with the epenthetic vowels as long as necessary. (1)

In working with consonant clusters, it must be remembered that the running together of words and elision of syllables in spoken English and morphological changes result in more, and more difficult, consonant clusters than are found in individual words by themselves. Examples are the plural or possessive and past tense forms mentioned above, the /rststr/ of 'First Street' spoken in context (of course the problem of the first /r/ can be eliminated) and the /tsðs/ of 'What's this (that)?' These clusters must be given as much drill as those found in individual words, though the more complex should be drilled as combinations of words only after the words themselves have been thoroughly drilled.

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(1) An interesting point here is that when Cantonese speakers were asked to mark pitch on English sentences, even those whose English consonant clusters are impeccable in their speech marked each consonant of a cluster as a separate syllable.

GLOSSARY

affricate: A consonant sound made up of a stop followed immediately by a fricative so as to constitute a single sound, such as [tʃ].

allophone: One of the set of phones that make up a single phoneme. [p] and [pʰ] are the allophones of the English phoneme /p/.

alveopalatal: The alveolar ridge is the ridge just behind the upper teeth. Alveopalatal sounds are made mid-way between this ridge and the palatal position.

aspirated: Aspirated sounds are those made with a strong puff of air or release. They are indicated by the diacritic as in the [pʰ] allophone of English /p/. If made correctly, this sound could blow out a match.

bilabial: Consonant sounds made with both lips.

consonant clusters: Combinations of two or more consonant sounds produced without an intervening vowel.

dental: Consonant sounds made between or just behind the teeth.

diacritic: Mark added to conventional phonetic symbols to give a more specific definition of the sound.

free variation: Refers to sounds which are freely substitutable for each other in any environment.

fricative: Consonant sounds which are produced by the passage of air through a very narrow opening, thus producing friction.

General American: The variety of English which is spoken by a large number of Americans primarily in the Middle West and West where, because of dialect mixing, the language is somewhat uniform.

glottal stop: Symbol [ʔ]. Because this is predictable and so not a phoneme in English, it may be unfamiliar though in constant use. It is the final sound of the first 'oh' in the exclamation oh-oh!

idiolect: The form of the language spoken by a single speaker.

labiodental: Point of articulation is the upper teeth and lower lip.

lateral: Consonant sounds made by the passage of air through an opening on one or both sides of the tongue.

monosyllabic: Consisting of one syllable.

nasal: Sounds for which the passage of air is through the nose rather than the mouth.

palatal: The point of articulation is the hard palate (roof) of the mouth.

phone: Smallest distinguishable unit of sound - symbol [ ].

phoneme: The minimal unit of sound that controls meaning consisting of one or more allophones. These allophones are indistinguishable in given environments to the speakers of a given language and therefore sound like the 'same' sounds these speakers-symbol / /.

pitch: The relative height of tone as in musical pitch.

segmental: Capable of being divided into discrete units of sound.

semivowel: A sound which shares the characteristics of vowels and consonants in that there is some consonantal restriction of the air flow to begin the sound, but the tongue glides as the sound is produced to result in an unrestricted vocalic release.

split: When two sounds which are allophones in one language are separate phonemes in another language (or become separate phonemes historically) we speak of a split.

Standard Cantonese: The dialect of Cantonese spoken in Canton city.

stop: A consonant sound produced by stopping the passage of air completely.

suprasegmental: A sound feature which patterns over, and in relation to, discrete segments of sound.

syllable: A minimal portion of sound which must contain a vowel or a vocalic feature.

syllabic consonant: A voiced consonant which because of its vocalic feature can constitute a syllable such as the /n/ in 'isn't'.

symbols used for general terms: C = any consonant
V = any vowel

unreleased stop: A stop for which the stopped air flow is dissipated after all sound production has ceased rather than released explosively.

utterance: Any piece of speech preceded and concluded by a complete stop.

velar: The point of articulation is the velum or soft palate.

vocalic: Like a vowel.

voiced: One feature of the production of the sound is vibration of the vocal chords; all vowels and consonants except those called voiceless.

voiceless: Consonant sounds produced without any vibration of the vocal chords.

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These are not, of course, directed to the problems of the teacher of English, but you may find them helpful in your own analysis of the features discussed.

PART III

The Lessons in English Sounds

A. The Teaching Alphabet

In attempting to teach the sounds of any language, there must be some way in which the individual sounds can be represented that is clear to both teacher and student. There are two reasons for this. One is that sounds in context may very well not sound like the same sound in isolation and since it is in context that the sounds are important and must be drilled, an oral presentation of the sound in isolation may not be an adequate signal of the emphasis of the drill being practiced. Secondly, it is best to use as little sound as possible other than the items actually being drilled, so as to focus attention on these, so that a visual symbol for the sound to be drilled is needed. For these reasons a visual symbol for each individual sound is required as a teaching aide, and in teaching English, of course, this immediately runs into the problem that the traditional visual symbols of English are not representative of the sounds of English on any one to one basis. A special teaching alphabet is required to teach English. It is not intended that the students should memorize the teaching alphabet except to the extent that they become able to distinguish between the vowel sounds on the basis of the eleven vowel symbols. They are never expected to be able to write the teaching alphabet. It is used with all the new vocabulary items introduced in the hope that they will know it well enough to be able to use it to remember how to say these items.

In choosing a teaching alphabet the intent has been to come as close as possible to the ideal of one symbol for each sound while causing as little confusion as possible for the student who has learned or is learning to read and write English or who has learned one of the romanization systems for Chinese. As a result only five non-Roman symbols are employed, ɜ, ɑ, ɔ, θ, and ð. In four instances a combination of two letters is used since ch and ng are familiar romanizations even to those students who have learned only to write their names in English, and in the case of sh and zh a diacritic, which is still a second symbol, or a non-roman symbol would otherwise be necessary. It should be noted that the upper case-lower case dicotomy in the vowel symbols carries out the tense-lax differentiation which it is suggested that the teacher use to teach the English vowel system.

In introducing the Teaching Alphabet for the vowel sounds, the teacher should not use Cantonese sounds or words to illustrate the English sounds for they are really not the same. Some consonants might be so illustrated, but the teacher must be sure that the students know which English sound is being exemplified by which Cantonese sound.

The Teaching Alphabet

/i/	i	as in key				/u/	u	as in spoon
/I/	I	as ir hit				/U/	U	as in book
/e/	e	as in day	/ə/		as in cup	/o/	O	as in coat
/E/	E	as in red	/ɝ/		as in her			
/æ/	a	as in mat				/ɔ/	ↄ	as in law
			/A/	A *	as in hot			

/p/	p	as in pipe	/ʃ/	sh	as in show
/b/	b	as in boy	/ʒ/	zh	as in ˋasure
/t/	t	as in tight	/tʃ/	ch	as in chow
/d/	d	as in did	/d ʒ/	j	as in judge
/k/	k	as in cake	/m/	m	as in mom
/g/	g	as in gag	/n/	n	as in none
/f/	f	as in fife	/ŋ/	ng	as in sung
/v/	v	as in verve	/l/	l	as in lull
/θ/	θ	as in think	/r/	r	as in roar
/ð/	ð	as in that	/h/	h	as in high
/s/	s	as in see	/w/	w	as in way
/z/	z	as in zoo	/y/	y	as in yes

* (/aI/ AI as in I)
(/aU/ AU as in cow)
(/ↄI/ ↄI as in boy)

B. General Instructions for the Use of the Sound Drills

All sound drills are to be done in unison only. The students need so very much practice in English sounds that it could not be adequately provided if time were given to individual sound drill. In addition there is the factor of encouraging the students to practice English sounds. It takes a long time for adult students to learn new sounds and in the meantime shy students may not speak up if asked to respond alone or students may become too discouraged by public errors and give up on sound drill or even the class itself. Also, those students who learn the new sounds more readily are able to reinforce the sound production of slower students in a choral drill.

This does not mean that it is not possible to assess the pronunciation problems and performance of individual students. Emphasis on correct intonation and on correct pronunciation of individual sounds (once the individual sound in question has been introduced in the Pronunciation section of the lessons) should be maintained throughout each lesson. Whenever a student repeats or produces an item or a structure, his pronunciation as well as his grammar should be evaluated and, if necessary, corrected. Leaving work on individual pronunciation to the other sections of the lesson also allows the teacher to praise as well as correct, since in a longer utterance there is bound to be something to praise.

The Language Laboratory also provides an ideal situation for individual work on the sounds of the language. Here the student's errors are audible only to himself and the teacher, and he need not fear mispronouncing in front of the other students. At the same time he has a constant taped model and an opportunity to hear his own production in contrast to that of the model. In

the Center's Language Laboratory the teacher not only can hear the individual's performance, but can break in with correction or encouragement.

In all sound drills, the sounds being practiced should be clearly identified. In intonation drills the intonation pattern or patterns should be drawn on the board. In practice on individual sounds the symbol for that sound should be put on the board and so should both symbols for discrimination drills. The sound or pattern should be written as the sound itself is first modeled.

Since in sound drills the emphasis is always on a pattern or a sound or contrast of sounds, no extraneous sounds should intervene. The teacher should use the gestures suggested or develop a simple set of gestures for any necessary instructions and train the students to make hand signals for any responses that are not simply repetitions of the model, such as the 'same' and 'different' responses in discrimination drills. Some visible or oral response should be required in each instance, so that no response is not an acceptable alternative for such an apparent alternative may in fact be an indication of non-participation.

The intonation of the teacher's model and post-model for any item must remain the same at all times. In intonation drills it must match the drawn and gestured pattern, save that secondary stresses may be omitted from the drawn pattern if it is easier and certainly should be ommitted from the gesture. Again the teacher should remember that if the gestured pattern is to go from the students' left to their right, it must go from the teacher's right to left. In drilling a series of individual sounds or words, each item should be modeled with the same intonation pattern. The easiest way to do this is to use the

utterance final 3-1 pattern. If necessary in order to maintain the pattern, the teacher can say the rest of an utterance to himself, saying only the final word aloud (for example, think It's a and say 'chair'.)

If there is a part of a word or a whole utterance that is particularly difficult for the students, as 'That's a book', it is important that the difficult item not be over-stressed, distorting the normal stress and intonation pattern, to draw the students' attention to it. In such instances, useful procedures are forward or back or surround chaining which are illustrated below:

Model for Repetition and Post-model

Forward Chaining	ðə
	ðət
	ðəts
	ðəts
	ðətsəbʊ
	ðətsəbʊk
Back Chaining	ʊk
	bʊk
	əbʊk
	səbʊk
	tsəbʊk
	ətsəbʊk
	ðətsəbʊk
Surround Chaining	ts
	əts
	ətsəbʊ
	ðətsəbʊk

In each case it is important first to maintain the part of the intonation pattern associated with the part of the utterance being modeled each time and secondly to model the whole utterance in its normal order for repetition immediately upon finishing the chain model, so that the sound left with the

student is the normal sound of the utterance. Related to this is the point that in correction the student's error should never be pointed out to him by repetition of it by the teacher (as in "You said /sit/, not /sIt/"). Instead, the correct sound should be modeled for him (as in, "/I/", wait for repetition and if necessary gesture for it, then model "/sIt/" for repetition).

A final point that must be emphasized is that it takes a long time to learn a new sound system. The sound drills must be reviewed over and over again before the students will be successful with the drills themselves and even then they will continue to make errors in the production of English utterances and in a drill which has not been reviewed for a while. All the teacher can do is to continue to offer opportunity for practicing the sounds of English constantly. If, in fact, the student finally speaks intelligible English with good English intonation, it will probably not be his first English teacher who will have the pleasure of hearing him do so.